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moving her to pity and by 'cooling' the heat of the earth and the anger of the ancestors. Frenzy and excess are outlawed, moderation and balance are honoured. They have little conception of the Buddhistic Nirvana or annihilation of human existence, of the fanaticism and fatalism of the soldiers of Allah, or even of Western concentration and intensive striving. From the point of view of our values, the Lovedu are Laodicean, 'lukewarm, neither hot nor cold', happy-go-lucky. They are always saying that they will 'try', never that they must succeed. But there is nothing intensive about their striving. A man faced with a difficulty is always advised to 'persevere', but that does not imply our grim determination, being more like the leisurely manner in which they set about all their tasks.

This theme permeates every aspect of the culture. In the boys' circumcision the object is to break the child of his wildness and lack of balance, and the purpose is achieved, not by excessive tortures and privations, but by the mature guidance of the old men. Neither strength nor stoicism are much made of, and the virtues inculcated are balance and self-sufficiency. The Lovedu tolerate ostentation only on occasions appropriate to exhilaration, quite unlike even such nearly related tribes as the Madala and Phalaborwa, who have institutionalized boasting displays by those famed as hunters or warriors. In the field of the magico-religious, fastings and visions do not figure, except among the possessed and the smellers-out, the latter always foreigners, the former a recent introduction. Possession in its Lovedu context has been shorn of its paranoic elements, its exaggerated trances, and its inception in a mental cataclysm. Cataleptic seizures do not serve as inductions to the supernatural as among the Nguni, for fits are due to witchcraft, and, unlike the smeller-out, who is a Shangana-Tonga and works by insight and exaggerated procedures, the Lovedu doctor divines by his craft and acquires power by learning and experience. Prayer is not an emotional outpouring of the heart, but a communication as between man and man. Dissension in her country upsets, and anger in her heart inhibits, the power of the queen. Spells are not characterized by intensity or malevolence; they are often merely directions to the medicine to bring about justice or to restore the balance. Even at a death or burial, there must be no display of distress, no undue weeping; both the dying and the survivors resign themselves with a calmness that is the admiration of Europeans who know the Lovedu well. Too much weeping by a mother is believed to injure her next child; Mputa, now thirty years of age, was born a cripple, it is said, because his mother, Makwada, wept bitterly at the death of her first son. We have never seen weeping at a funeral, and the property of the deceased is not so contaminated that it has to be destroyed, though in the midst of the Lovedu the Shangana-Tonga phrase death as a terror situation, even pulling down the hut of the deceased and removing from his village. Suicide is an escape, intelligible enough when a man is insane or (in the old days) has been condemned to death as a witch; but otherwise it is attributed to witchcraft, not to frustration.

In the method by which the themes of both sex and authority are handled there is the same aversion from excess or ostentation. The Lovedu